

Trust development proposal, which was prepared in part by theatre historian/consultant Joseph DuciBella, includes refurbishing the 4/29 Wurlitzer with a new, larger console with solid-state relay and combination action for portability in an expanded orchestra pit. The latest information about the Chicago Theatre project is available in *Intermission*, newsletter of The Chicago Theatre Trust, by writing to 3051 North Clark Street, Chicago, Illinois 60657.

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Hall of Fame member Edna Sellers journeyed from her suburban home to trendy "New Town" in Chicago for a dinner party to celebrate her 84th birthday on August 23. Still sharp and spry, Mrs. Sellers was the hit of the evening regaling all with tales of Chicago theatre organ in its heyday. She also proposed a toast to one of her biggest fans, George Wright, who celebrated his birthday on August 28. Among those joining the birthday celebration were Peter Miller, former managing director of the Chicago Theatre; Alden Stockebrand, the tall fellow known for his coordination of the bus transportation at the 1969 and 1977 Chicago conventions (and who will "wagon-master" the buses in 1984 in Indianapolis); and Barbara Sellers, organist daughter of Edna and Preston Sellers. Between college work, Barbara has been able to squeeze in an engagement at the Morton House Restaurant on her Hammond X-66 and will play the 3/10 Barton in the Genesee Theatre, Waukegan, Illinois, on October 22. Many of her fans are looking forward to a concert by her at the 1985 Chicago convention. □

Two weeks before her 84th birthday, Edna Sellers plays one last chord on the Oriental Theatre Wurlitzer prior to the start of its removal. Edna and Preston were featured at the Oriental in the '30s.

(Tony Kester photo)



DINNY'S COLYUM

as
transcribed
by
Del Castillo



Somebody is always atellin you How To do somethin or How To make somethin, how to make bully base soup or how to make a foldin stepladder and things like that there, so I guess I got a rite to take a crack at How To Make and Play a Organ. We got a feller out here who had a motor-sickle shop and was a organ buff so he bilt a organ in his motorsickle shop and after he died a couple years back his wife kept on givin free organ concerts every Satiday nite so if a guy who repairs motor sickles can bild a pipe organ why I guess I can throw in my two sense worth.

The first thing you have to do is get two or three keyboards. That means for every keyboard you have to have 36 white keys and 25 black keys. The black keys they have to stand up higher than the white keys so as you can tell the differents on account the black keys is for the sharps and the flats and you have to be careful your fingers dont slide off of them. Also, sometimes they isnt enough room for your fingers to get in between them and you have to not get too fat so your fingers get stuck in between them. Well, that is the first step and the next step is you have to saw a lot of lengths of wood to make thirteen peddle keys for the feet. Dont just make twelve keys because that would only take you to B and you have to have a octave which is the distance from C to C, like the words to America The Beautiful. Only the song says From C To Shinin C, which dont really make much sense for a peddle where you can hardly see them and you have to kind of feel your way around except that a lot of organ players I know just pump there left foot around any old place.

Well, your troubles have just started because now you have to bild a

peace of furniture they call a Key Desk which is like a desk to put the keyboards and the stops on, only sometimes they call it a Console which I could make a crack about, like maybe you have to be Consoled only I guess I wont. The purpose of the Console is that you have to have some way for the music you make on it to get up to the pipes so you can hear it. For that you have to have a long snake or anyways it looks like a long snake that goes all the way to where the pipes is set up in what they call the Chambers, and the snake has thousands of wires for every key and for every stop that you are goin to have to conneck up. But first you have to build the rooms they call the chambers only first you have to build big boxes that you pump the air into and then you have to have little valves under each pipe so you shut the air on or off to blow the pipes. Oh and yes I almost forgot, you have to put a set of Venetian Blinds in the front of the chamber box so you can open and shut them to make the sound softer or louder. Well I guess that's about all except that you have little buttons you can press that make different sets of stops to give different sounds, and sometimes you have a extra peddle that will bring on the stops one by one startin with the soft ones and endin with the loud ones.

So now you bild a seat to sit on that straddles over where the peddle keys are and as soon as you set on it you're in business. They is only seven white keys before they start over again five times from the bottom to the top and you mite think they would go A B C D E F G and that is all with no H but insted startin over again, but you would be rong. Instead they start with C and go C D E F G A B. I dont know why they do that. Now all you have to remember is that C is just to the left of where the two black keys is and if you are smart enuff you can figure the rest out for yourself. You are suppose to keep your rite hand on the Upper keyboard to play the tune with and your left hand on the Lower keyboard to play the Cords, and of course you have to put your left foot down on the Peddles to play the Base with. Well, I guess that is about all you need to know. You see they really isnt much to it once you get the hang of it. □

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